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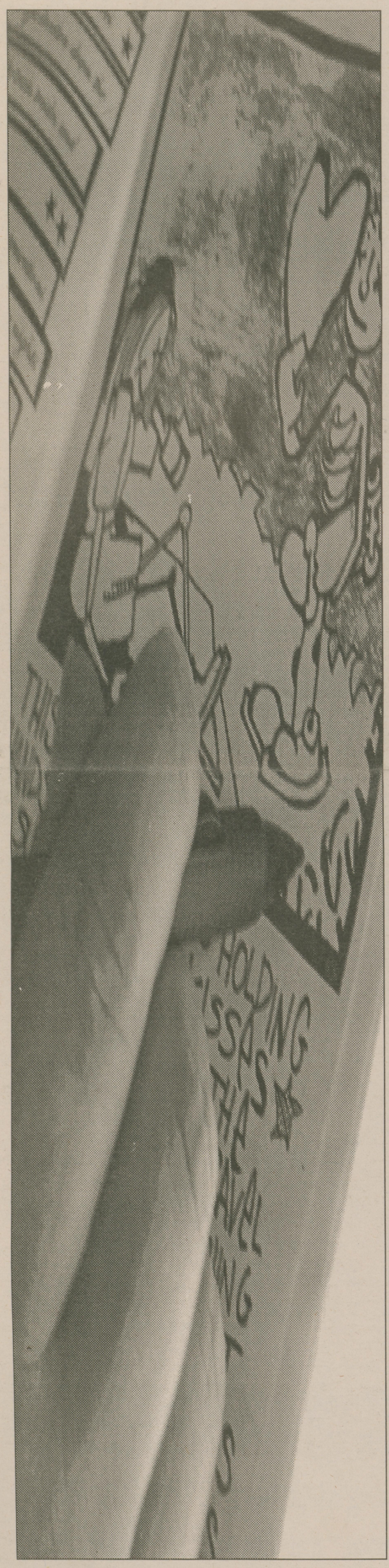

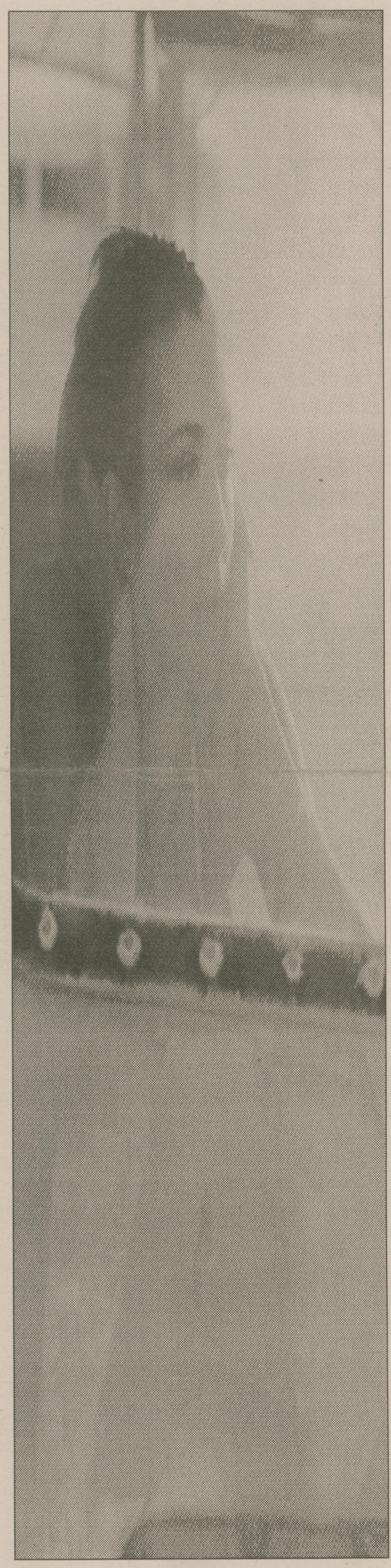

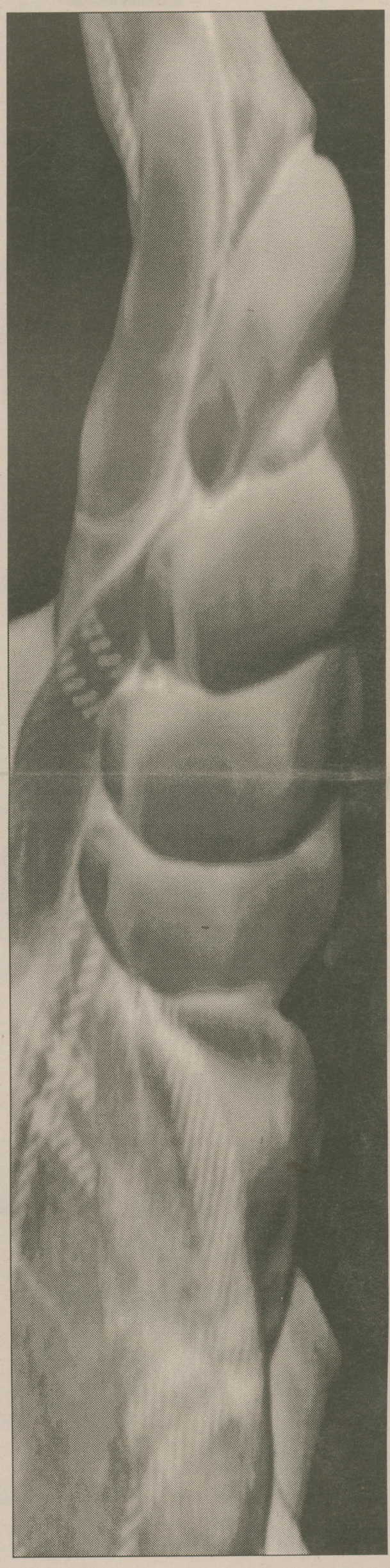

NEWS
Coulda been a contender:
Jack Layton speaks out
by Leigh Phillips
page two

SOAPBOX
Day of defiance:
People vs. Campbell, round 2
by Ben Isitt
page three

FEATURE
In search of zinedom:
Gentle little indie people
by Sarah Petrescu
pages four and five

ARTS
Beth I hear you calling:
Trouble with Beth Orton
by Robin Platts
page six

Editorial
What burning canoe?

As summer draws to a close, let's take a moment to reflect on one of the all-time lows in the history of B.C. politics: April's Native Treaty Negotiations referendum, which was actually an ambiguously worded mockery of the word "referendum," and a hollow victory for Premier Gordon Campbell and his "liberals." To many of us in the university community, the six questions we voted on (or not, depending on what form of protest you took) were clearly intended for one purpose only: to give the Liberals the pat on the back they needed in order to stick it to the native community with their unrealistic and expensive demands.

A huge number of British Columbians voiced their disapproval via spoiled ballots, blank ballots or non-participation. But, from Campbell's point of view, anyone who didn't fill out the ballot properly didn't participate at all, so we can only speculate on just how many of us disapproved.

"The government is pleased that British Columbians have provided clear and positive support for all the principles set out in the referendum," Campbell said in the press release, which coincided with the release of results on July 3.

The affirmative response to the eight questions, according to Campbell, ranged from 84 to 95 per cent of "validly cast votes." Note the phrase "validly cast." That's right. If you left your ballot blank, spoilt it or burnt it in protest, your efforts were in vain. Thanks for coming out.

"The government is pleased to receive the results," said Campbell, "which reflect the thoughtful input of hundreds of thousands of British Columbians who participated constructively in this important discussion about treaty issues."

What does "thoughtful" mean? Who could say No to the statement, "Parks and protected areas should be maintained for the use and benefit of all British Columbians"? Who doesn't like parks? Who doesn't want equality? An easy enough question until you consider the implications with relation to Native treaty negotiations. What could a Yes answer to this question mean for Native communities in B.C.?

Harried government workers fielded phone calls ("Who's working there answering the phones?" asked one caller. "Indians or Canadians?") but couldn't provide much clarification. There were no right answers.

Many have been critical of the referendum. Angus Reid called it "one of the most amateurish, one-sided attempts to gauge the public will that I have seen in my professional career."

Part of the problem was the fact that a No vote would not have been binding anyway. If a majority of British Columbians had voted No, nothing would have changed. So what was the point in voting in a referendum in which you knew your vote did not matter?

And even if No won out, there was still enough leeway for Campbell and his crew to spin the answers any which way they wanted.

So now when the Liberals confiscate Native tax breaks, land and rights, they can answer any protests with "the people of B.C. wanted this."

Troy Sebastien, UVSS chair and former firekeeper for the Native Students' Union, feels that Campbell's aim is to "assure people that the government is doing things in the best interest of our Aboriginal brothers and sisters. The whole process was not designed for the Aboriginal community.

"The whole thing was totally disgusting and deplorable," said Sebastien. "It's a black mark in B.C.'s history."

Editorial topics are decided on by staff at editorial meetings. Editorials are written by one or more staff members, and are not necessarily the opinion of all staff members.

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Westoon
by Jeffrey Weston

RESULTS OF THE REFERENDUM ON FIRST-NATION TREATY NEGOTIATIONS

NDP leadership contender speaks out

by Leigh Phillips

"What the hell is going on," said federal NDP leadership contender Jack Layton, "when there are people in this country who are having to choose between paying their rent and paying their child-care bill?"

The Toronto city councillor was in Victoria on Aug. 2, speaking at the Old Bailey Pub as part of his bid to replace Alexa McDonough as leader and to encourage local activists to join the campaign. His tub-thumping speech seemed to impress the crowd, sizeable for a Tuesday evening after a long weekend. Layton opened with the story of a woman he had spoken to at a local homeless shelter who had had just such a Hobson's Choice.

The candidate barreled through a catalogue of injustices, from cuts to health care and education, through polluted drinking water, to racism in housing: "Or when a native who calls about an apartment and is told the place is already rented as soon as the landlord hears a native accent on the other line. It seems Jean Chretien has lost interest in just about all of us."

Layton was introduced by Victoria City Councillor Rob Fleming, who thinks his fellow municipal activist is the person to bring the NDP back to prominence in the minds of Canadians.

"Jack has new ideas that connect with citizens in the communities where they live and with the environmental, human rights and social justice movements," said Fleming.

Despite the candidate's opponents branding him as inexperienced in federal politics, Layton's commitment to local politics (he was on the Toronto council for 20 years) is attracting supporters. Many of Victoria's more prominent local councillors were eager to endorse Layton. Giddily plotting, off in one corner of the pub were Saanich councilor Judy Brownoff and Victoria councillor Pam Madoff. Enthused Madoff, "He gives me a lot of hope when otherwise I'm pretty despondent about everything else that's on the political horizon."

Of particular importance to Madoff is Layton's emphasis on municipalities. "There was a time when Canadian cities were looked up to as a model," she said, "but now we're sliding in the opposite direction."

"He's not going to let us sit around," said Brownoff of Layton's attitude toward reforming the party. "He's going to be engaging communities all year round in campaign work whether the NDP is in government or not."

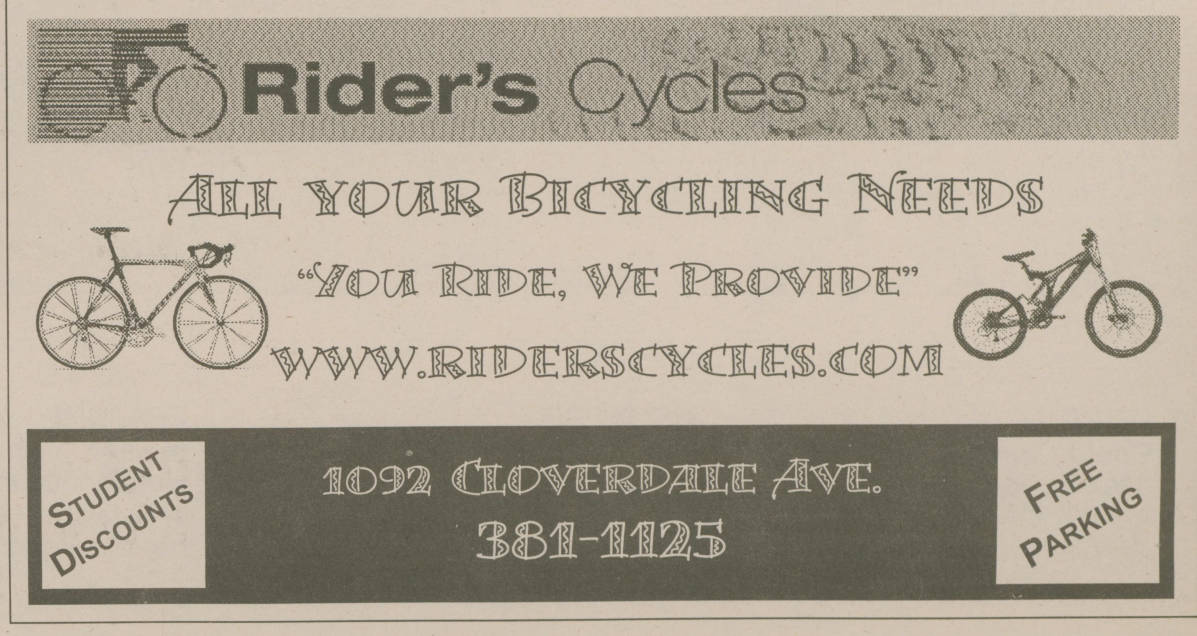
But local activism for Layton does not preclude an abiding concern for what is happening internationally. He opposes such international financial institutions as the IMF and the World Bank and supports the immediate dropping of all Third World debt. Layton holds up as a model for the developing world the short presidency of Chile's Salvador Allende, who was overthrown in the coup led by General Augusto Pinochet.

"I was particularly impressed with Allende because he came to power democratically but with a very far-reaching agenda," said Layton. "I remember exactly where I was when the palace was attacked by the Chilean Army. I was at York University governing council meeting and I remember a profound sense of sadness."

Layton is against the war on terror and any possible attack on Iraq. "I am opposed to the bombing of Afghanistan and anywhere else until they can show me that a bomb doesn't kill civilians," he said. "We have had an expenditure of mass sums that have not reduced terror but have left thousands of children impoverished, orphaned, starving and ill."

Much of Layton's concern for the underdog comes from growing up in Quebec. "I saw my French friends being racially discriminated against. They had to play in polluted rivers while the Anglo kids had their own yacht club."

Layton sees no contradiction between social justice campaign work and the parliamentary arena. He describes his vision for the NDP as movement-based as well, ending his speech with a call to "help build a movement for jobs and justice in a green and democratic Canada."



Petitioners fight for proportional representation

by Tamara Sheehan

It's nearly closing time when a young woman hurries into Caffé Fantastico. "Have you got that petition thing?" she asks. Derrick, the man behind the counter, blinks.

"Oh, the pro-rep." He nods. "That's over here."

Beside a stack of papers labelled "Free Your Vote" is a plain black folder with a map of the Hillside-Quadra riding and a petition. There are about six pages, and all but one are entirely filled. The woman signs the paper, takes a look at the map and frowns.

"Is this it?"

Derrick nods again.

"The guy who dropped off the petition says they're never going to make it," says Derrick, "but sign it anyway." The woman nods, takes a paper, says thanks and leaves the shop. Mission accomplished.

For the Proportional Representation volunteers, the number of signatures is just icing on the cake. The goal of their campaign is to challenge British Columbia's current electoral system and replace it with one in which the number of MLA seats in the legislature reflects the number of votes received by each party. The number of seats would drop from 79 to 68 with half of those seats filled using the pro-rep method, and the other half using the current system.

While Elections Canada dragged its feet getting together the necessary forms for the legal challenge – eating up almost a month of the three-month time allotted to those trying to challenge the electoral system – the petitioners did their best to promote awareness of their plan before the ball was officially rolling. B.C. Green Party leader Adrienne Carr made a few public announcements, the Free Your Vote papers were printed up and a few newspapers ran a story.

Changing the system is almost impossible without massive support from both the government and individuals, I'm told. Education coupled with interest and a sense of empowerment, says one volunteer, was the real goal.

If you haven't heard of Proportional Representation, or "pro-rep" as it's now being called, you aren't the only one. The volunteers running the campaign gave the University of Victoria a miss when they handed out the petitions. Local businesses were offered a stack of papers and canvassers stalked the streets of downtown Victoria.

Organizers say it would simply take too long to sort out who was eligible to sign the petition, who had signed more than once, and who had signed the wrong petition for their riding.

Probably the driving force behind that weak logic are the unpleasant facts dished out by Statistics Canada. Canadian youth are well known for their political apathy, something to which the UVic Students' Society (UVSS) can attest. Less than half of the student body turned out to vote for their own leaders in student elections last year.

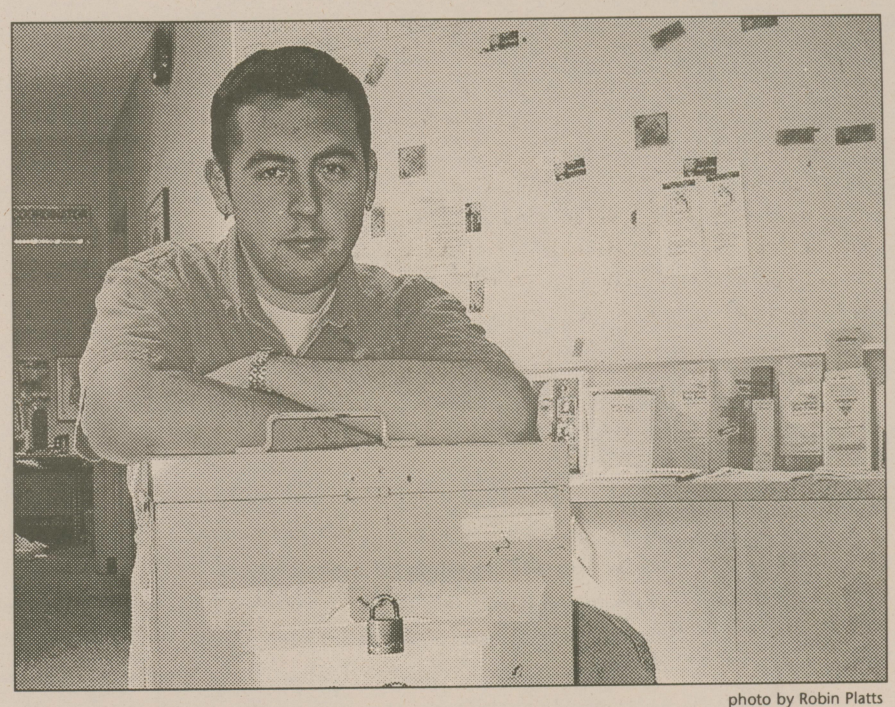


photo by Robin Platts

UVSS Chair Troy Sebastien looks a little menacing here. He seems to say: "Back off. Get your own ballot box."

The UVSS is trying a new tactic in the upcoming municipal elections. The Society is proposing to bring a ballot box to campus in November. They would like to make it easier for students to make their voice heard, and want to encourage students to vote.

Arranging a ballot box for students at the university is difficult. The municipality of Saanich has opposed the idea, telling the UVSS that a ballot box is within walking distance of the university. It seems unlikely that the UVSS will achieve their goal.

Day of Defiance to greet B.C. Liberals' return

by Ben Isitt

Preparations are underway for a large-scale demonstration on Oct. 7, the day of the B.C. Liberals' return to the legislature. Dubbed "Round II: Day of Defiance and Community Solidarity against Cuts and Privatization," the event will fuse direct action with a rally and march.

The event is being organized by Victoria's Communities Solidarity Coalition (CSC), a network of labour, environmental and social justice groups that exists, according to the CSC Mission Statement, "to constructively unite in solidarity, standing in defence of the right of citizens to a decent and healthy life."

According to coalition activists, the provincial government has embarked on a sweeping program of program cuts and privatization, transferring wealth from the poorest to the wealthiest citizens.

Prior to the May 2001 election, the government promised "A New Era for All British Columbians." However, the tax cut removed $2.2 billion from the provincial treasury, and the highest 10 per cent of income earners received 40 per cent of the tax cut, the CSC says. Savings in taxes have been eliminated by a 50 per cent increase in Medical Services Plan premiums, a 30 per cent increase in tuition fees and the privatization or elimination of public services. Thousands are being thrown off welfare, a step anti-poverty activists warn will lead to an increase in illness, homelessness and violence.

It is in this climate that Victorians and others have come together to oppose the provincial government's return to the legislature, following the summer hiatus.

"It will not be business as usual on Oct. 7," said Tara Ehrcke, a UVic education student and an organizer of the Day of Defiance. "With Campbell and the Liberals back in Victoria, citizens and workers plan to take action to demonstrate their opposition. The days of symbolic protest are over."

The Camosun College Student Society has officially endorsed the CSC and the Oct. 7 action, as part of its Enough is Enough Campaign. CUPE 4163, representing teaching assistants, computing services employees, sessional instructors and others, has also endorsed the CSC. At press time the UVic Students' Society and Graduate Students' Society were considering taking action.

Organizers are expecting attendance in the thousands and have issued a mobilization call to unions, labour councils and community groups across the province. Groups are encouraged to organize buses into Victoria and hold their own events on the morning of Oct. 7, culminating in a long march through downtown Victoria, beginning at 10 a.m. at Centennial Square. A social and barbecue in a local hall will follow the rally.

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In Search of

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by Sarah Petrescu

At 17, my literary epiphanies did not come from reading Chaucer or Shakespeare in high school English classes. They stemmed from a different kind of reading, in an unlikely environment. Forced by my parents to chaperone my younger brother at local punk shows, I found myself avoiding the fly-swarm of moshers. I perused the peripheries, where vendors offered tables of home-made paraphernalia with revolutionary slogans and hordes of independent literature.

Along with the standard selection of books on the history of punk, how-to-be-a-revolutionary guides and "Free Mumia" publications, there was always a healthy variety of zines. Each zine, a self-published treatise and window into the guts of its author, was different in size, style and professionalism. But how "good" a specific zine was didn't matter. The important thing was that, for me, zines opened up a new world – a way to connect with people who were living and commenting on the here and now. And, in contrast to the "high" literature I was exposed to in school, the only thing that separated me from many of the zine writers was a photocopier and a few bucks.

The Canadian zine scene reached its nexus in the late 90s. Every punk show, every comic, record and skate shop offered local zine creations, as well as such fan favourites as *Cometbus*, *Fucktooth* and *I'm Johnny and I Don't Give a Fuck*. Favoured mostly by so-called "alternative" youth, zine culture allowed its readers and creators to assume the position of responding to the world and culture around them, rather than simply absorbing it. Impassioned critical analysis of the world at large figured prominently in the bulk of zine content. Through every inventive medium viable on paper, zinesters made sense of their lives.

Zines emerged as illegitimate social histories, void of objective fact, yet steeped in careful observation. The zine scene encompasses a variety of categories including perzines (personal narratives and social commentary), litzines (fiction and poetry), muzines (reviews/interviews of indie bands), comics, and amalgamations. For many, during that "golden age" zines embodied a true form of freedom of speech and legitimization in the present society.

At the time, zinedom appeared to be the new literature of its generation; the cutting edge that echoed the promise of cool embodied by the beat poets of past generations.

Zinedom has since evolved (or devolved, depending on who you're talking to) from its minimalist incarnations. Rare is the zinester who continues to utilize the hand-scribed photocopied montage of their genre's early days. Even rarer is the consumer who inadvertently picks up a copy. (Note: Victoria's Ditch Records is a prime example of this trend. Once the local zine mecca, Ditch now keeps most indie zines in a dust-covered cardboard box underneath the front shelf.)

However, zines have not disappeared altogether. Much of the culture has emerged in new forms dispersed by a variety of previously uncharted mediums. Namely, computers and the Internet. With computer-savvy creators, many zines are incorporating slicker finishing and graphics, as well as online access. In fact, e-zines dominate the current scene. Nevertheless, the goal remains the same: to provide an unmediated outlet for human intake and output.

Zines and their counterparts, such as chapbooks and comix, belong to a genre of independent literature that seeks to find itself in the frontlines of its society. Hal Niedzviecki, co-founder and editor of *Broken Pencil Magazine* (Canada's foremost guide to zines and other indie materials), asserts that it is not a specific style or form that makes zine content different from mainstream literature.

"Generally, what distinguishes zines from other forms of printed material – books, newspapers, magazines – is the intention: not for profit, not for posterity, just for immediate consumption," Niedzviecki says.

Zines and the broader independent literature succeed in providing a venue for people to communicate without the overt need to satiate a profit margin. More importantly, they accommodate subjects and mediums unmitigated by social norms or boundaries. In other words, they accommodate a creative free-for-all.

"I think they are an important outlet," says Niedzviecki. "They are a place for burgeoning creators to try out their ideas but more importantly are a place where anything goes, where you can find different voices and ways of communicating and, in the process, realize how much of a mono-culture we are slipping into."

Zine culture provides an incubation playground for artistic trends that eventually get sucked up by the mainstream. The unfettered realm of independent literature provides a platform for creators and consumers to define among themselves what art is, what good writing is, and what is original, without the initial pretense of propagating an idea for marketing purposes.

"If we had uncompromised media and ways for individuals and communities to communicate to each other then zines wouldn't be important," says Niedzviecki. "But we don't, so they are."

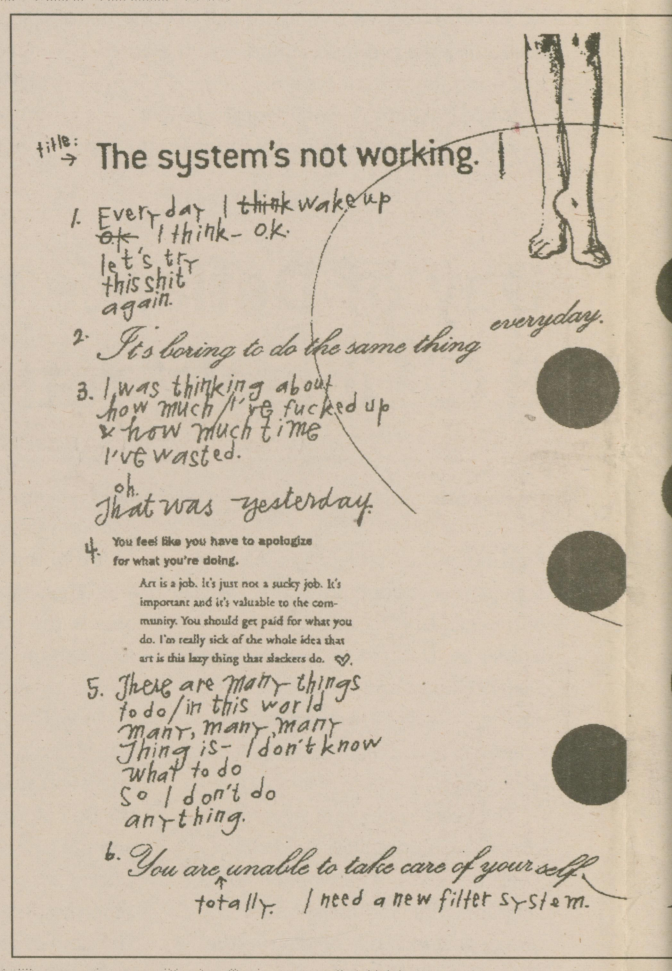
People drawn to the zine medium are often seeking an out from a culture heading towards artistic homogenization. And, Niedzviecki asserts, this includes a wide spectrum of people.

"Certainly anyone on the margins, and this includes most artists, activists, people with radical ideas about drugs or politics or people with obsessions about a certain type of product or celebrity," he says. "Those are the frontline readers and creators, then there are those like me, who are just curious and want to get that unfiltered experience."

The extraordinary expansion of Internet use in the last 10 years has provided another forum for zinesters to express and satiate their artistic nuances. E-zines have increasingly overwhelmed the hard-copy zine genre. Less laborious, available to a broader audience and easier to update, many prefer the convenience of e-zines. However, their benefits are debatable. E-zines cannot provide the sense of community and original art evoked by hard-copy version, often handed straight from the author to purchaser.

"E-zines seemed to displace zines for a while," says Niedzviecki, "with people devoting time to either their own Web sites or to maintaining e-diaries on giant Web sites. That is changing a bit now as the Internet generation grows up and realizes the limits of the medium. There are things that a zine does better and I think people are coming back to zines for those things – comics, collage, longer articles, etc."

Nevertheless, many creators have undoubtedly benefited from the sharing of their work on various Web sites that discuss and review zines (see sidebar for some popular ones). The sites often include a sample of the zine being discussed as well as the contact information for the author. Many zines have gained their notoriety through exposure on such sites, which has not gone unnoticed by publishers looking for new and fresh blood. With nearly an entire generation of counterculture youth weaned on zines heading into the target market of young professionals, the luring of zines into mainstream literature makes sense.


title: → The system's not working.
1. Everyday I ~~think~~ wake up ~~o.k.~~ I think- o.k. let's try this shit again.
2. It's boring to do the same thing everyday.
3. I was thinking about how much I've fucked up & how much time I've wasted. oh. That was yesterday.
4. You feel like you have to apologize for what you're doing.
Art is a job. It's just not a sucky job. It's important and it's valuable to the community. You should get paid for what you do. I'm really sick of the whole idea that art is this lazy thing that slackers do. ♡.
5. There are many things to do in this world many, many, many thing is- I don't know what to do So I don't do anything.
6. You are unable to take care of yourself totally. I need a new filter system.

Many zine creators have begun publishing collections of their work through both major and independent publishers to favourable critical response. Canada's "Zine Queen" Sonja Ahlers recently published the book *Temper, Temper*, a more elaborate version of her renowned poetic and pictorial zines. Ahlers, who was based in Victoria for a number of years, but now lives in Vancouver, has been making zines since 1993.

"I started and couldn't stop," she says. "A couple of traumatic events occurred and I couldn't stop making art. It was scary. The older work is really disturbing and dark and

"I was somewhat hostile to the term zine because the term said to me bad photocopy of band worship *but I have become more forgiving. I see them as these really special expressions. You can't buy them in 7-Eleven and some are even sacred."*

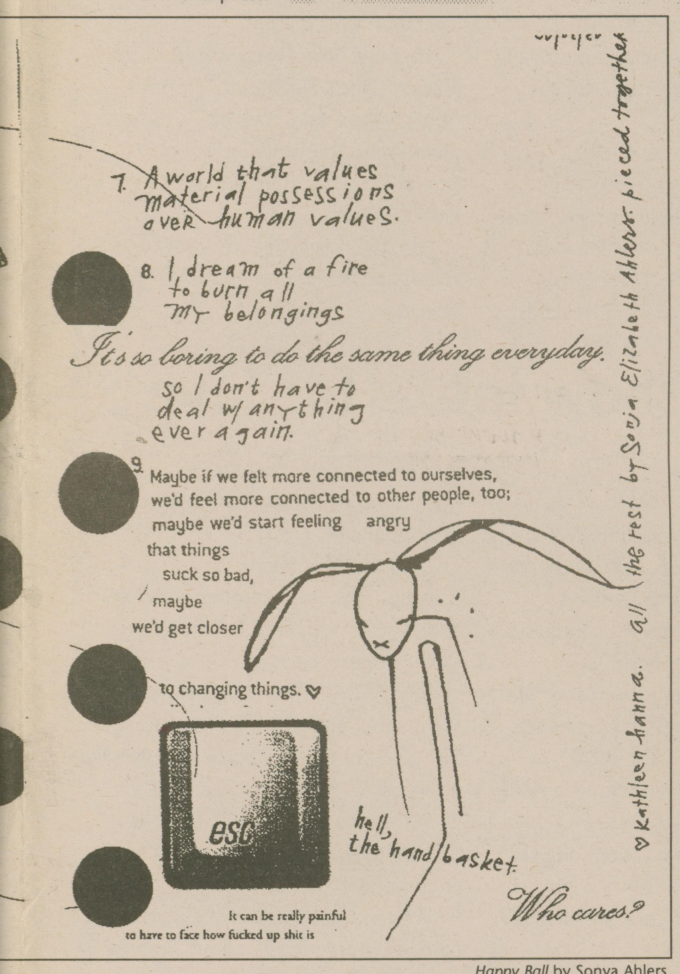
Zinedom

gentle little people & canadian independent culture

sad and angry. I would make 20 copies of 'little books,' as I call them, and send them far, far away from me – mostly to people I admired – writers, musicians, etc."

Ahlers' "little books" are among the most popular zines available. Her sparse images juxtaposed with enigmatic poetic text, often about disappointments in relationships and the mundane throes of daily life, seem to garner the self-exploratory nature of zines. Her work is a raw extension of herself and is received as such.

"I seem to elicit extremes – hate or love – it makes my life challenging and interesting," Ahlers says. "The sad thing about reactions is that in the beginning, when I needed support the most, I got a lot of negative reactions and a lot of weird press."


7. A world that values material possessions over human values.
8. I dream of a fire to burn all my belongings
It's so boring to do the same thing everyday. so I don't have to deal w/ anything ever again.
9. Maybe if we felt more connected to ourselves, we'd feel more connected to other people, too; maybe we'd start feeling angry that things suck so bad, maybe we'd get closer to changing things.
esc
hell, the hand/basket
Who cares?
It can be really painful to have to face how fucked up shit is
the rest by Sonya Elizabeth Ahlers. All ♡ Kathleen Hanna.

Happy Ball by Sonya Ahlers

Regardless, Ahlers' perseverance and consistency with her work brought vindication. Perhaps her unique work only needed a period of warming up to be fully understood and appreciated. As Ahlers relishes success and works on her new book, she remains astounded by how her work has affected readers.

"People tell me they keep it on their desk or their bedside table," she says. "I've been told it has got them through a really bad depression or sickness. Kathleen Hanna [lead singer of the legendary punk band Bikini Kill] has rated it number two in her favorite books – a major feather in my cap."

Ahlers is also surprised by the longevity of the zine scene, although indefinitely in flux, among the ever-changing counter-culture trends.

"You keep thinking, 'Okay, they will be out soon,' but such is not the case," she says.

Undoubtedly, the flexibility of the medium has allowed it to grow and progress without dulling its cutting edge. The fact that zines are so hard to define has been part of their allure.

"I never really considered what I do to be a zine," Ahlers says.

"The term morphs so much, it seems to encompass a massive group of work. I was somewhat hostile to the term zine, because the term said to me *bad photocopy of band worship* but I have become more forgiving. I see them as these really special expressions.

"You can't buy them in 7-Eleven and some are even sacred."

Ahlers' reverence for zines, however, is somewhat disjointed. Although she recognizes the potential for zines to be significant contributors to Canadian culture, she sees their small, select audience and sparse distribution as a hindrance.

"Finding an audience is hard," Ahlers says. "Canada is so vast – there isn't a real exchange of ideas. I wish that there were more of those individual voices in the broader scene. I am sick of egomaniacs hogging the airwaves.

"I would rather hear from a gentle little man writing about his job as a substitute teacher working in the mental health system than have to read about the new crap band in the local weekly."

Although Ahlers and Niedzviecki diverge on the current contribution of zines to Canadian culture, they both fervently recognize the necessity and value of such an open artistic medium.

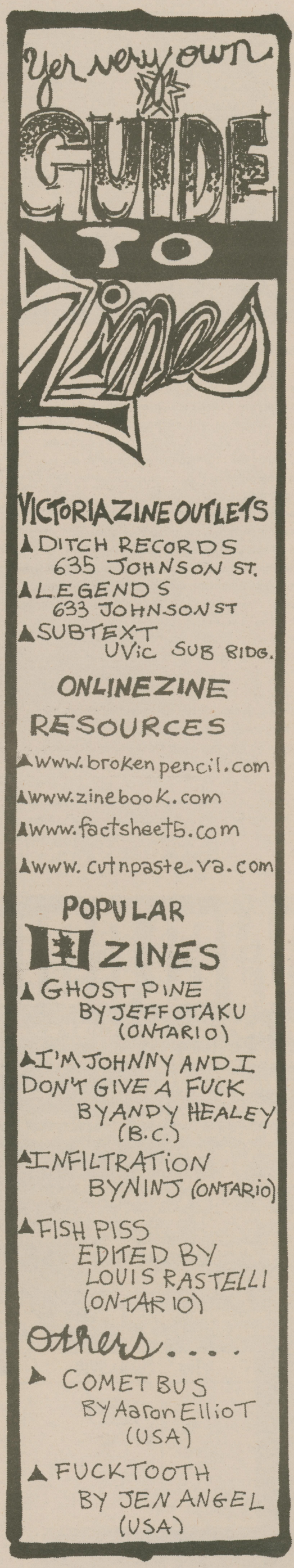
Niedzviecki's warning of sliding into an artistic monoculture is eerily reflected in the increased mass marketing of literary art forms and the decreasing value of art for art's sake. Most contemporary film, music, art and literature receives public exposure only through extensive and, more importantly, ludicrously expensive marketing plots that value them in terms of their sales or approval from certain critics.

If the value of art is dictated by best-seller lists, star endorsements (thanks, Oprah!), or contracts, how can art be valued as a person's true reflection of the world they see?

More importantly, zines provide one of the only pure forms of art created for its own purpose. The popularity of Ahlers' work, and that of many other zine creators, is evidence that an artistic creation does not need to be sold or marketed through a company or corporation to be enjoyed or respected. In fact, the challenge of finding such work often makes them more treasured and personal to the buyer.

The enigmatic, yet plentiful world of zinedom may not directly produce an effect on Canadian culture in general. Nevertheless, zine culture, and its counterparts, lay the foundation for new art forms in their freedom of form and accessibility, thus significantly affecting the surrounding culture.

Arm s Ak im bo by Dave O ram



Beth Orton, I hear you callin'

by Robin Platts

"That's enough for me!"

The interview is over. Beth Orton can't wait to get off the phone. This piece was a bomb from the start. I think.

Rewind back 15 or 20 minutes. I'm waiting by the phone, feeling like I have something better to do, but waiting for a call from English singer-songwriter Beth Orton, on the promo trail to plug her latest CD, *Daybreaker*.

I start out by asking Orton what her least-favorite interview question is. It's a sure-fire ice-breaker, I think. It'll get the interview off to a great start.

Background noise on Orton's end obscures her answer, but I'm able to determine she either loves or despises all questions. I make an awkward bid for clarification but this time she doesn't seem to hear me.

"Where are you calling from?" I ask, my boyish enthusiasm and curiosity still unabated. "Burlington," says Beth. "Oh – Burlington, Ontario?" I venture. "No. Burlington, Veh – " she says and I don't catch the rest. Maybe she called me "Wanker." I'm afraid to ask her to repeat the answer. I am thrown off.

This always happens when I least expect it. I rarely get thrown off, but when I do, it's a freakin' train wreck. All aboard!

My unwitting, subconscious plan to alienate Beth Orton moves forward with the unstoppable certainty of a German tank: "Do you mind if I ask you if you're the lead singer of Portishead? I mean, I know you're not, but a lot of people seem convinced that you are."

"No, I don't mind being asked that at all."

Awkward pause. Okay, let's talk about the past then. Orton got her first real musical experience at 14 when her family moved to London.

"My tutor in my classroom was actually a music teacher in a music classroom," she says. "That meant that I had free reign, every day, on any instrument. There was a piano, drums, guitars – everything that you could want, really. I was very lucky in that way and it really expanded my mind."

Despite this musical revelation, Orton spent the next few years getting involved in the theatre scene. Then she met dance music guru William Orbit, best known to many for his work on Madonna's *Ray of Light* album.

"I met him at a party and asked him for a cigarette," says Beth. "We just hit it off, got on really well and started hanging out."

Orbit was the catalyst for Orton's move from theatre to music. "He encouraged me to sing," she says. "And I found out that I could not only sing but I could write. And as soon as I found that and started working with William kind of full-time, I just didn't look back."

Listening to Orton's "rhythm-infused folk," one might assume she was an acoustic strummer turned on to beats by Orbit. In fact, it was the other way around. When she met Orbit, Orton was "into hip hop and dub and reggae. I found that I liked singing and playing acoustic music through dance producers."

The two eventually teamed up under the name Spill and collaborated on *Superpinkymandy*. Her real breakthrough came with the release of *Trailer Park*, which many regard as her earliest solo work.

Since then, Orton has worked with many noteworthy collaborators. Asked which have had the biggest influence, she says, "I don't know. Everybody brings something to the table that is unique to them. It's an ongoing process."

Did Merv Griffin have to put up with this? No, he had Dick Van Patten to schmooze with, and Bert Convy and Zsa Zsa Gabor. People with stories. Good solid showbiz stories.

Beth Orton has stories – great stories. Beautiful, heartbreaking stories. They are on her records. Find them there and enjoy them.

"Well," I say, flustered, my glazed-over eyes surveying my notes, "I don't know if I have anymore questions to ask you."

"That's enough for me!" she says, her voice suddenly imbued with more enthusiasm. Yes, she's thinking, here is a part of the interview I can really get into: the end.

Well here it is, then. Toodle-pip, Beth. Cheerio.

(P)reviews

Antibalas gets *Talkatif*

Antibalas
Talkatif
Ninja Tune, 2002

by Jonathan Rothman

Even if you haven't seen the full-on Afrobeat madness that is Antibalas's live show, *Talkatif* provides a good sample of it. It's a well-mixed, consistent disc that picks up where 2000's *Liberation Afrobeat Vol I* left off – right in the middle of a smoking good-time dancefloor session.

Antibalas are continuing the tradition of their guru, Afrobeat creator Fela Anikulapo Kuti and his Africa 70 band. The Nigerian legend of tribalism, roots resistance politics, James Brown'd-out soul and massive THC consumption lives on with these Brooklynites.

Smoldering horns over deep, layered guitar, bass and organ lines meld with the steady drums and other percussion to create sprawling dance music for people who like it funky. Rolling congas and shaking shekeres (those groovy beaded gourd-things) along with other assorted percussion fill in the beats between the groovin' horn, bass, guitar and organ tones and melodies. Pure Afrobeat.

Antibalas are disciples of the Fela-Afrobeat movement, so it may be hard to distinguish between tracks here and there but, as one member said between sets at their JazzFest show at Legends, "If it ain't broke, why fix it?"

The call-and-response chorus and energetic group chanting on many tracks, handed down from the same African traditions as Fela Kuti observed and promoted through his 30-plus albums, helps to keep the energy focused, lively and very very danceable. Without knowing Antibalas's socially-conscious message prior to hearing them play, their "positif people" vibe still comes through.

Although it's hard to keep focused on the album's lyrics – you'll be dancing around too much – Antibalas keeps a message of unity and African liberation ever present.

To have heard live versions of the tracks "Gabe's New Joint," "(Shake Your) Nyash" and "Talkatif" is to have truly tasted the smile-inducing, powerful music these funksters have in their vaults.

See them live. Period. In the meantime *Talkatif* will get your Nyash shaking to the Antibalas beat.

Fringe show looks for love

by Matt Cameron

UVic student Chris Westendorf will be putting on his first play, *Surrogates,* at this year's Victoria Fringe Festival.

Fringe Fest is a chance for budding playwrights like Westendorf to do stage productions from the realms of their skewed imaginations – a chance to produce their art without the rigmarole of getting funding or playing in the larger theatre houses.

Westendorf is raising the money to stage *Surrogates* by washing windows this summer, and his crew are almost all volunteers from UVic.

Surrogates uses the strange antics of five characters to explore the topic of love (or the lack of it). The characters pursue love in roundabout ways, with witty twists and turns. The dialogue is tongue-in-cheek, machine-gunned with round after round of comedy and sexual innuendo.

It might have been easy to conclude that we (the other spectators and I) were watching a comedy, since all three of us spent most of the time laughing. But, at its centre, the play raises some important questions about love and just how far some people will go to get it.

Surrogates is a comedy, but one that candy-wraps the tragedy of love and the hearts it rips asunder.

Westendorf describes the play as an "over-the-top crack-head melodrama" and I'd have to say he isn't far off the mark. So mosey on over to the Victoria Conservatory of Music and show your support for Chris and his neurotic and paranoid love gang.

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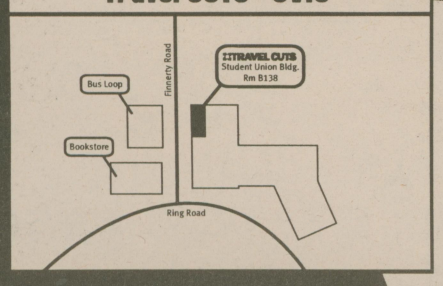

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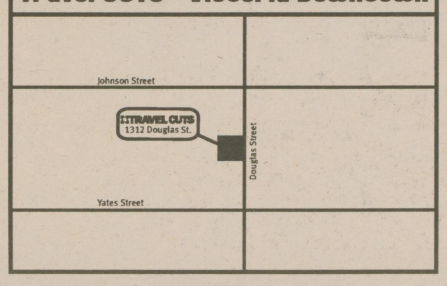

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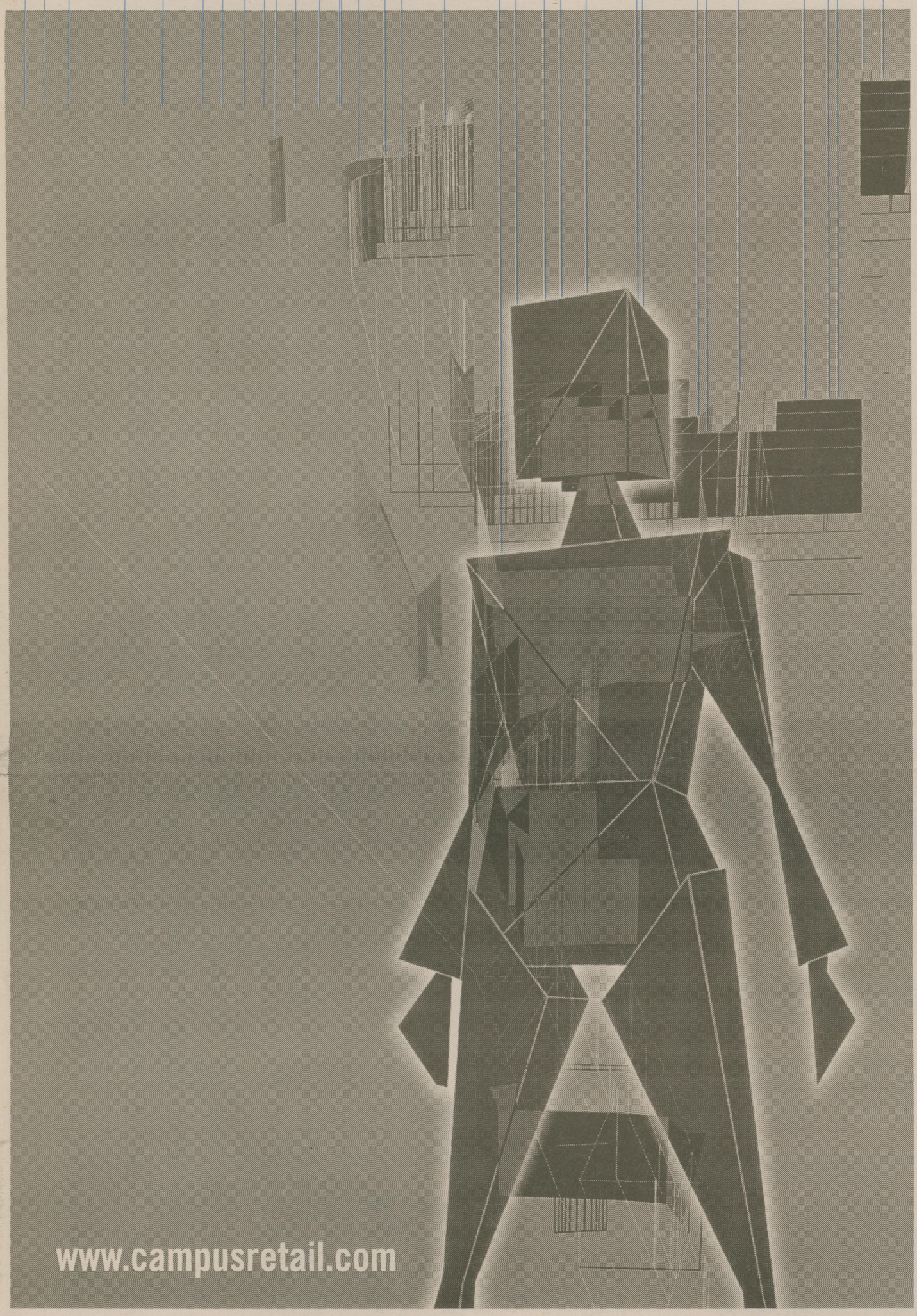

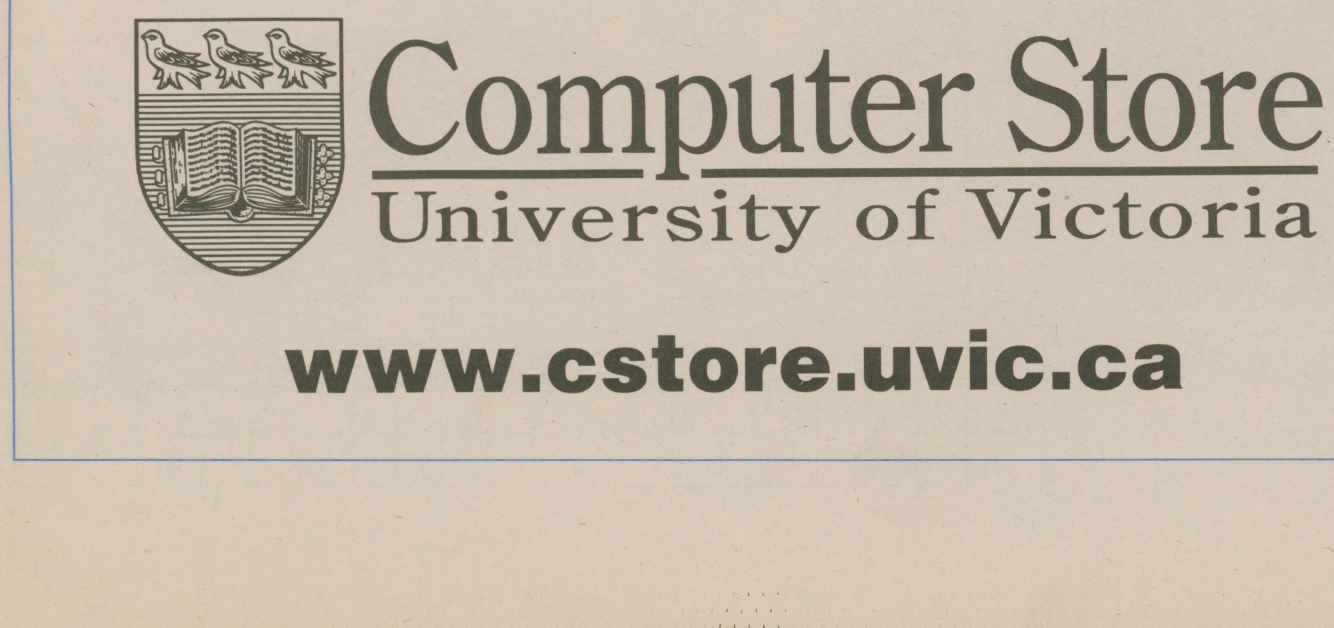

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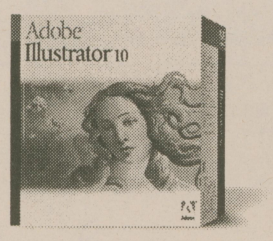

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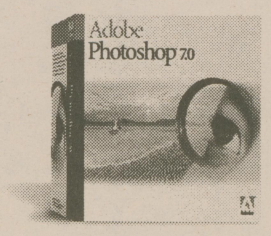

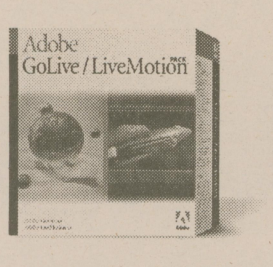

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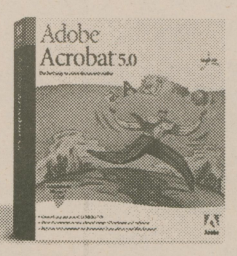

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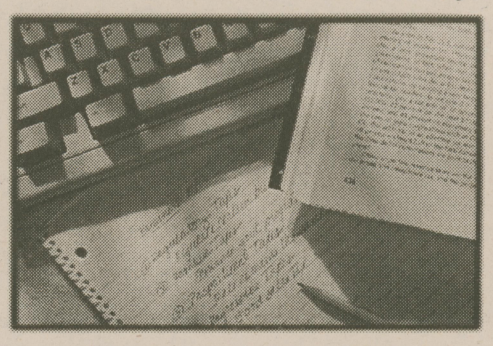
CONTENTS

Editorial

Making the most of your system 6
Why choose UVic Computer Store? 7
How to use and maintain your computer 9

Advertisers

Adobe 2
Apple 4
Corel 3
Epson 8
Hewlett Packard 6
Iomega 5
Kensington 2
Lexmark 5
Macromedia 9
Maxell 2
McAfee 10
Palm 2
Resnet 4
Samsung 7
Scansoft 10
Sony 8, 11
Targus 10
Toshiba 7
UVic Help Desk 3



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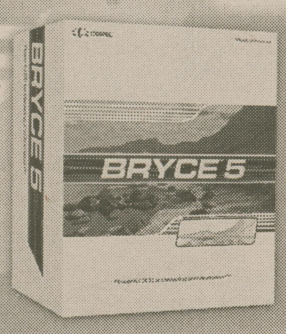

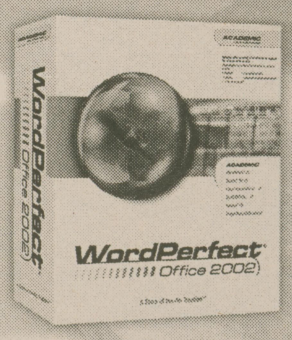

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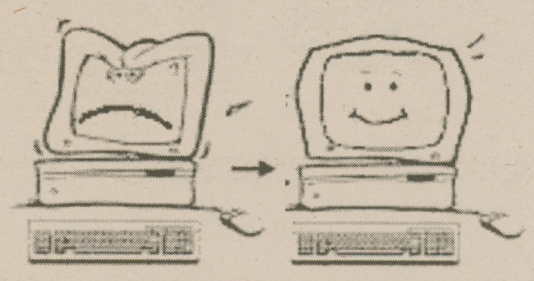

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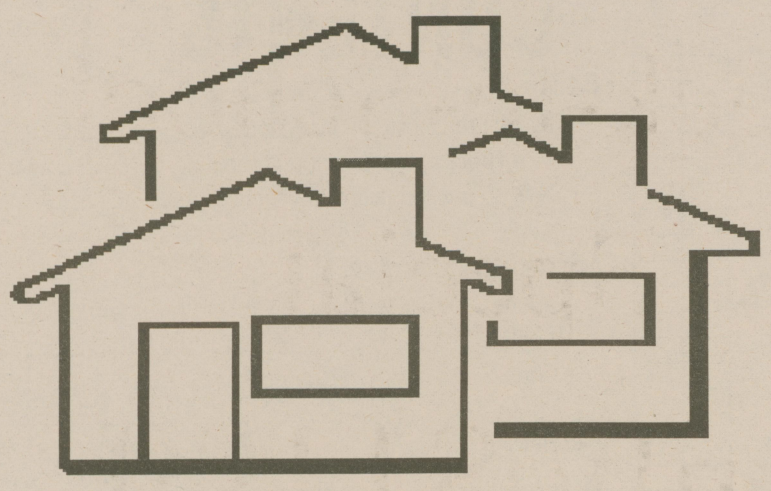

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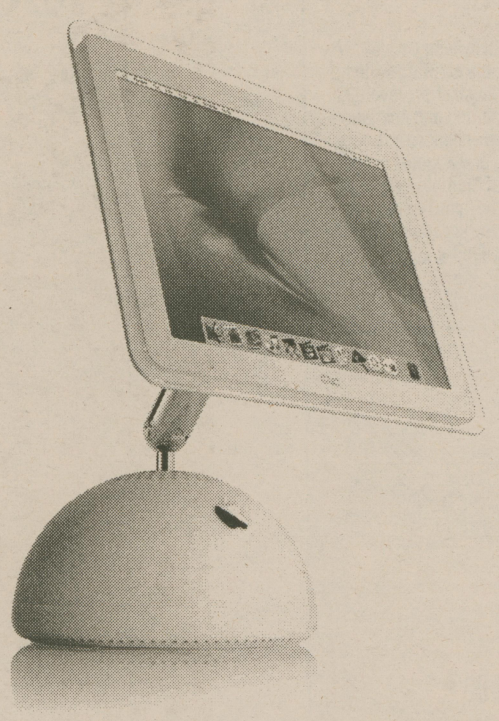

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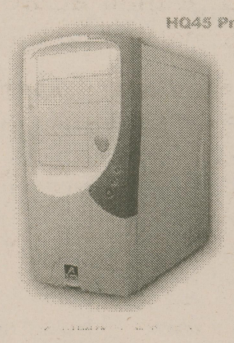

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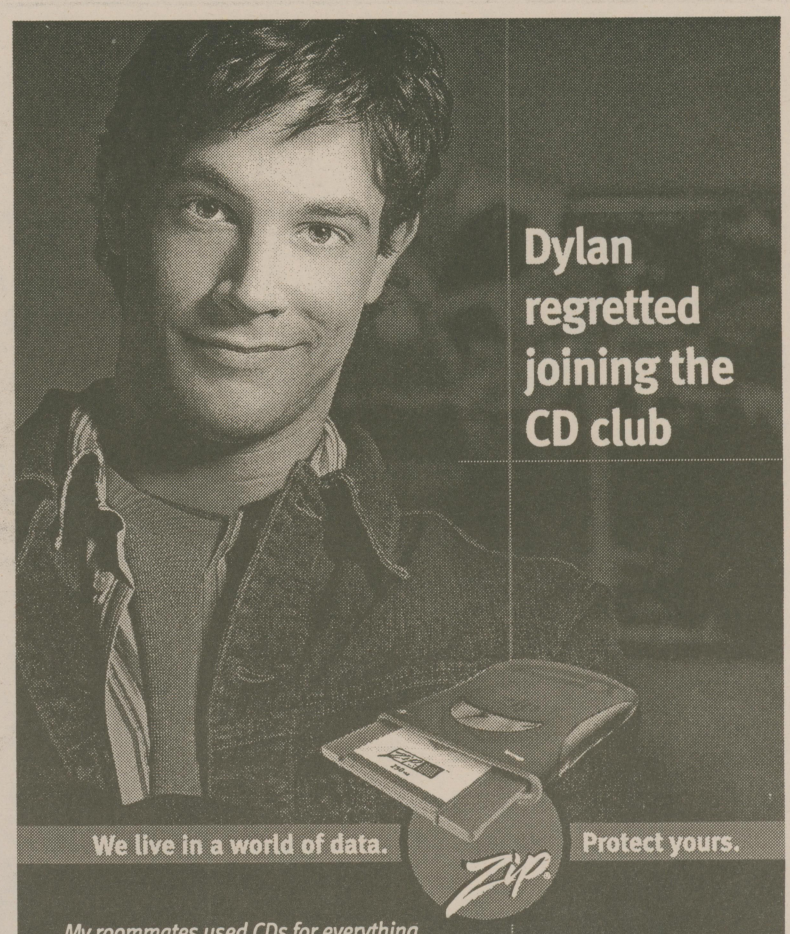

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MS Office XP Suite

Software companies are improving value and performance with added features, to let you concentrate on putting your best content forward. Microsoft Office is a really great example. The latest version features a new 'Collect and Paste' function, letting you cut and paste up to 12 different pieces of information from any Office document. Add a logic equation or spreadsheet to your document on the fly, or just line up the quotes for your essay and pick which one fits best.

With added features in its word processing, spreadsheet, database and presentation applications, MS Office XP continues to make its software more intuitive and easier to use.

Graphic Explosions

The explosion in the diversity and capability of today's graphic design software has everyone going gaga. So, what's new and what's hot?

In the design tools category, "family names" mean complete functionality. Originally Intended for the commercial magazine biz, Adobe's new InDesign software uses frames like Quark Xpress, and can be customized for high-end layouts. While working smoothly with top Adobe programs Illustrator and Photoshop, the program lets you put together state of the art looking publications, and opens old Quark files that the most recent Quark editions find challenging.

Macromedia has knocked the socks right off the web in recent years. Their program Flash simply rocks – we suggest you turn up your speakers and check out www.balthaser.com to see what designers are doing lately.

Macromedia's Dreamweaver, Fireworks, Flash, Shockwave and Soundwave programs give you the new media tools for creating a rich web environment – it's the quintuple chocolate sundae for the web! This company is definitely keeping high-energy content a number one web phenomenon.

Seeing Beyond Convergence

With incredible advancements in web technology, we are really seeing the impact of "convergence." Old technology (like video & audio) and new applications are converging to let you develop content once, and apply it many ways.

Scholars and students are developing creative materials for CD, web or presentation software, and new software tools are making it easier to be creative. It's only a matter of time until progressive media is rattling all the traditional disciplines.

All Work and No Play…No Way

High-powered graphics and web programs are increasing employment opportunities for their users. Students with new media skills are in demand, are more marketable to major corporations, and many faculty are developing their own research projects using new media.

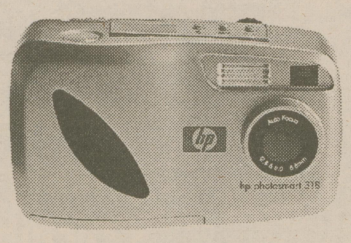
It is now possible to have a professional development studio on your desktop for no more than a basic computer cost three years ago.

It's a different world out there – technology is converging to make it easier for you, the end user, to create your own content and present it to the world and, your favourite programs are continually getting easier to use. Go get 'em!

Software selection and educational pricing are the cornerstone of the UVic Computer Store. For low software prices see page 12.

All of the products listed here are available through your UVic campus Computer Store. Thanks to Computer Store Coordinator Kevin Burns for his insight into the latest technology and user trends.

Summer Savings with HP



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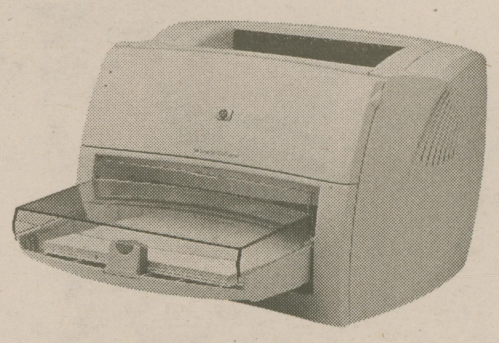

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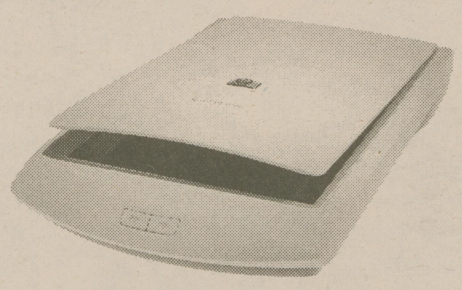

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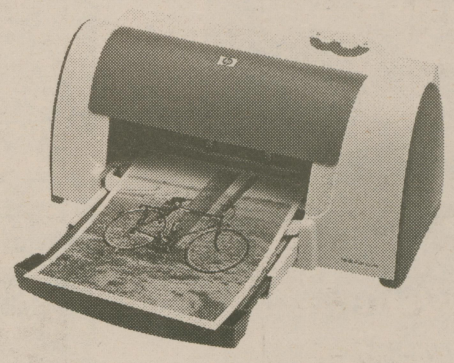

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Why choose UVic Computer Store?

One the first things you should do on campus this fall is visit the UVic Computer Store. It has huge discounts on computer hardware and software, and the latest state of the art computers.

Price

Price is the number one reason to shop at the UVic Computer Store.

The UVic Computer Store has access to educational discounts from major computer and software manufacturers. That means you get the best prices possible.

"The educational discounts we offer make purchasing current models less expensive than purchasing elsewhere," says Computer Store Coordinator Kevin Burns. "We're able to get that beneficial pricing, which allows us to be on the same playing field [as the competition]."

The UVic Computer Store sells 99 percent of computer related products on the market, and most come with substantial educational discounts. By shopping on campus, you can save an average $300 to $500 per system, on brand names like IBM, Lexmark, Sony, Apple, and Hewlett-Packard. UVic's link to major manufacturers also means you can sometimes purchase your brand name system for less than other stores buy them wholesale.

You can also benefit from huge educational discounts on software. The store offers the software titles you need at 25 to 50 percent off the retail prices at other stores. For example, the latest Microsoft Office XP Suite, which retails for about $450-$500 elsewhere, is available for $210 with your valid student, staff, or faculty card.

Service & Advice

"The number one goal of the store," says coordinator Kevin Burns, "is to ensure students get the best value for their money. We are a non-profit operation, and sales staff don't work for commission. That means when you come in to our shop, the sales people are focused on finding you the best match for your needs and budget".

The Computer Store also offers repair and return-to-depot service. If your computer crashes in the middle of your term paper, you can rely on the store to help you get it up and running as fast as possible.

Depending on the manufacturer, you sometimes have to send your unit in for repair. The staff at the UVic Computer Store are committed to doing their best to get your computer back to you quickly.

The staff at the UVic Computer Store are focused on finding you the best system for your needs and budget.

"We can service a product, or help [students] fill in the gaps," says Burns. "We know the appropriate person to contact to have that product fixed."

Going through the UVic Computer Store often means you can get your computer back before the unit would reach the repair facility from other computer stores.

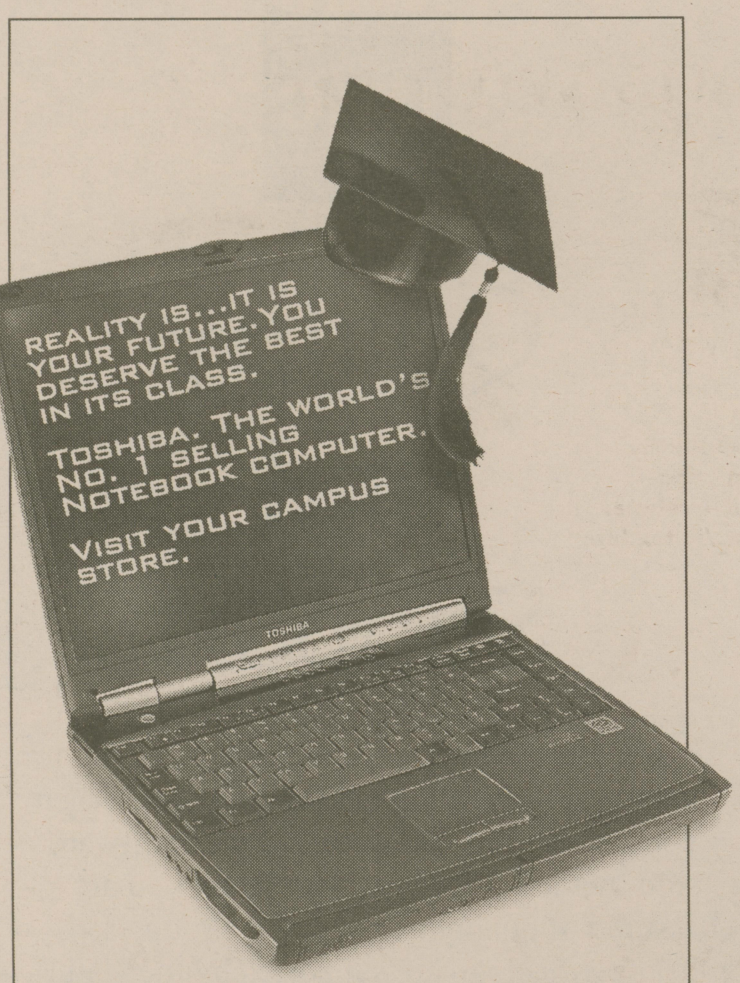
Convenience

Located in the C Wing of the Clearihue Building, the UVic Computer Store offers the convenience of shopping between classes, or on your lunch break. Without wasting valuable time traveling across town, you can find the best prices and selection quickly and easily.

"[The staff] give you direction, are friendly and knowledgeable, and have prices that are unbeatable" said 3rd year student, Ian Hayes.

There's the convenience of knowing your computer will be compatible with your university's equipment. "We work very closely to make sure the computers [we carry] work in the university environment," says Burns.

continued on page 10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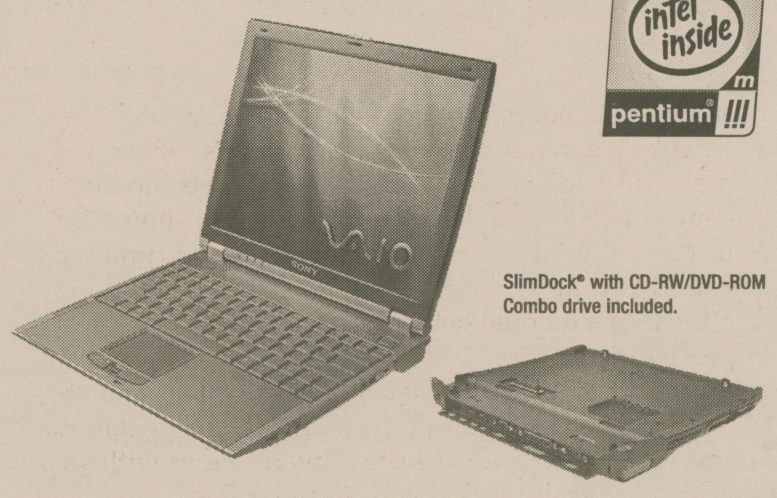

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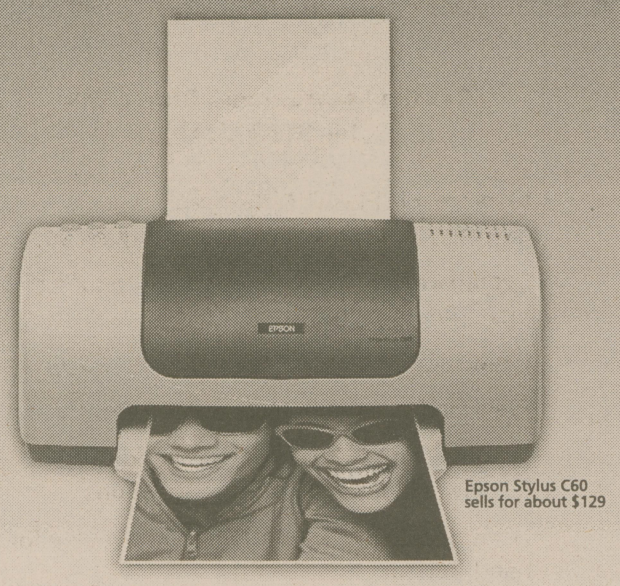

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The UVic Computer Store has always been known for providing quality products. When you see this logo on a computer or software sold by the UVic Computer Store, you are assured of quality and support. Products bearing this logo are supported by the UVic Computer Store and the UVic Computer Help Desk.

Look for this logo when purchasing computers and software from the UVic Computer Store

How to Use and Maintain Your Computer

Buying a computer is a major investment. Once you have purchased one, you will want it to continue paying for itself for many years to come. A computer can only do this if you know how to use and protect it. This guide will help you determine how to install a computer, how to secure your computer from theft, how to use it properly, and how to keep the hardware free of contaminants and other damaging items.

Installation

When you open the boxes containing your new computer, you'll find a number of items such as manuals, disks, cables and a checklist to make sure you've received everything you should have. The manuals will explain how each component should be connected and how to get your system assembled and running. If you've never used a computer before, you may find it helpful to read through the user's manual before undertaking any of the installation procedures.

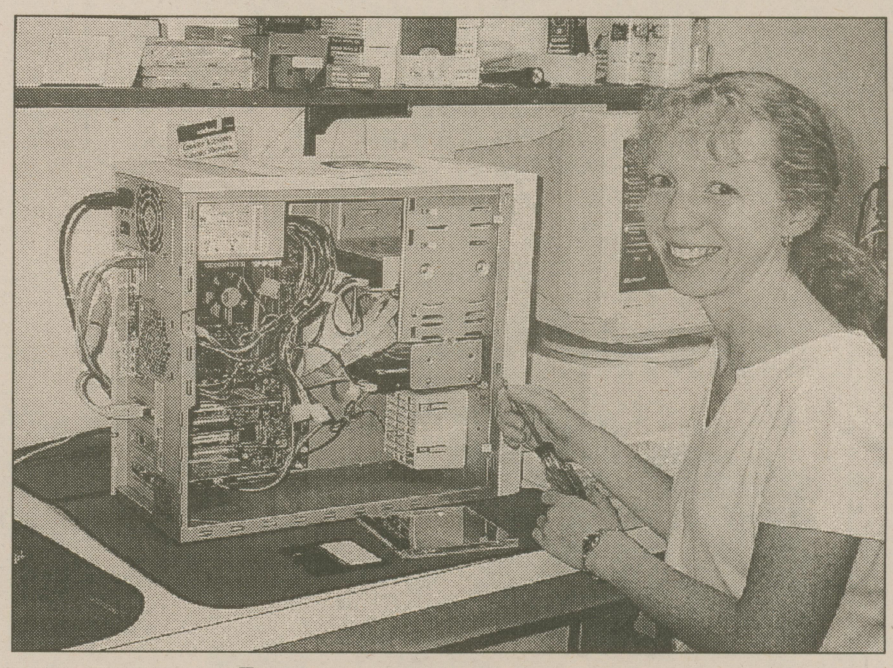
Once you have assembled and installed your system and are satisfied the system is working properly, you may then install the applications programs (software). Most software comes with step-by-step installation procedures that you should follow.

Checking for Problems

Generally, computer hardware, software and other supplies are very reliable; however, if you are going to encounter problems, they will often occur soon after you begin to use your new equipment. It is recommended that you set up your machine and begin to work with it soon after you pick it up. If a hardware item is not functioning properly and you bought it at the UVic Computer Store, call the Store at 721-8321. If you encounter a software problem, check your software manuals for the company's telephone support line, or call the UVic Computer Store.

Insurance and Security

Once you are satisfied that your system is running correctly, you should think of insuring your computer against theft, fire and other possible risks through a homeowner's policy or some other commercially available policy. Although a homeowner's policy does provide some coverage for personal computers, it is usually limited and does not cover some of the likely sources of damage you may encounter - such as power surges, or food and drink spills. Check with your insurance company to see if wider coverage is available.

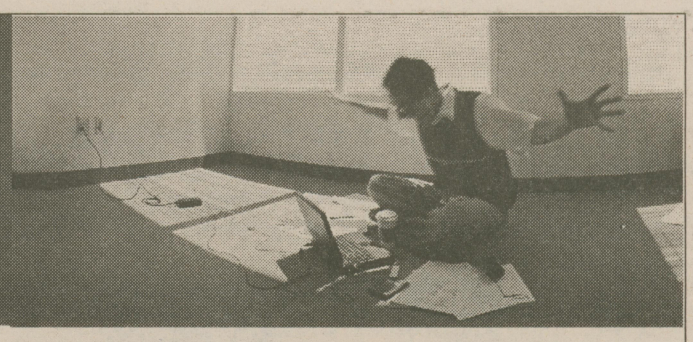


The UVic Computer Store is ready to help with any of your hardware solutions

Learning to Use a Computer

At first, learning how to use a computer may seem a bit intimidating, but you will become more comfortable and proficient with your computer the more you use it. If you've never used a computer before, you may find it helpful to read through the first chapter of the user's manual.

continued on page 11



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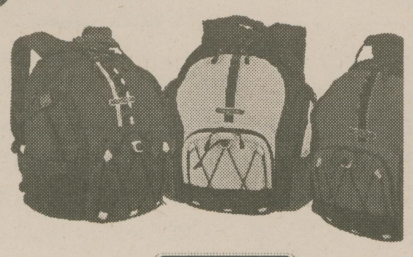

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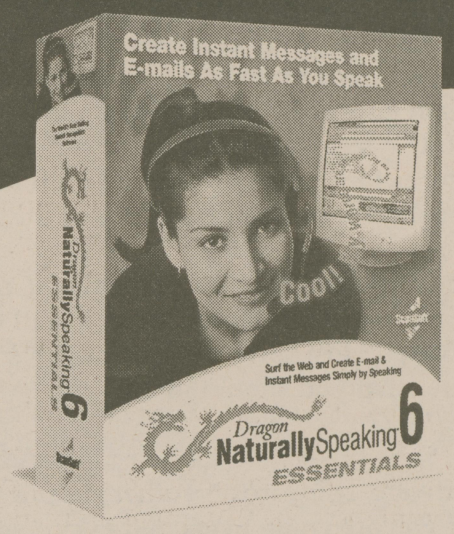
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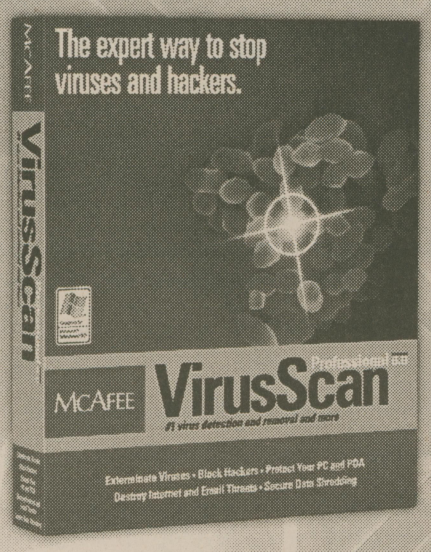
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UVic Computer Store . . .

continued from page 7

"The Computer Help Desk and Network Services are very familiar with our products, and that makes the whole process of solving a problem that much easier," continues Burns.

When you need to pop into the computer labs to print an important file from home, you don't have to worry about compatibility. And, if a glitch comes up that requires advice, the help desk will already know your equipment inside and out before you call them.

Choice

The UVic Computer Store can always guarantee you the latest in technology. The staff attend industry fairs and trade shows to keep up with the latest products, and they also get help in this department from their customers.

"We have professors and faculties coming to us for solutions to their needs – and they require a lot of resources," says Burns. "Our strong relationship with the university allows us to stay up on where things are going."

Universities have been wired far back into their histories, which means they are more tuned in with technology than other places. One visit to the campus store reveals a good selection of the latest industry products.

Sony, a major new player in the computer systems market, displays monitors and lap tops next to IBM, whose portables sit across from the latest Mac PowerBooks and G4 systems. In each case, the price tags are hard to beat.

The UVic Computer Store is a one-stop shop for all your computer needs. The knowledgeable, friendly staff are there to help you get the best product match for your academic needs; and national buying power means you can always count on great prices. It's the right combination, right next door.

Maintaining Your Computer . . .

Continued from page 9

Many software programs also come with "guided tour" disks which demonstrate what the application does and how to operate it. Some programs come with tutorials that allow you to practice the techniques shown in the demonstrations. Many applications also have built-in help menus that you can call up if you have a problem or forget a particular procedure.

Education Services offers non-credit computer tutorials on computer topics. Contact them at 721-8280 or for more information log on to http://www.cous.uvic.ca/esg/.

Maintaining Your Hardware

You should begin taking care of your hardware properly from the start. Place it in a clean, controlled environment. Computer equipment should be installed in a stable location - on a sturdy table, not on a stack of books. Equipment should be out of direct sunlight and away from other sources of heat, such as radiators. Air vents on the computer should not be blocked by papers or other equipment.

Surge protection is advisable. Buy a power bar which has built-in surge protection. A power bar is a unit into which you can plug your computer and printer. You can purchase a good power bar with surge protection from the UVic Computer Store for about $25.

Once you have a power bar, establish a power up and power down sequence for your equipment and stick to it. First, turn off your lower power equipment (e.g. your external modem), then turn off your high power equipment (like your computer and printer). Always switch off your equipment before turning off your power bar. Unplug your equipment if you know you won't be using it for a number of days or weeks. Don't plug your equipment into an already overloaded circuit.

Dust and dirt can leave a film on the monitor screen, get into the disk drives and clog up the keyboard and mouse. Place your equipment away from open windows, fans, ducts and areas

Software Problems: Contact the UVic Help desk - - See page 3 for details

exposed to moving air. If your computer is at home, keep pets out of the computer room. Dust covers made of non-electrostatic material are available to fit most computers.

Spills are probably the number one hazard to the keyboard, yet most of us continue to park a coffee cup or soft drink next to the computer.

Don't do it! That goes for food and other items as well - the keyboard can't work properly when clogged up with bread crumbs, food particles, paper clips, eraser leavings and other debris.

Smoke is also a serious hazard to your computer's health. Smoke particles get into disk drives and cause sporadic read/write errors. Smoke leaves a film over the monitor and other external surfaces of your computer. It can also interfere with cable connectors, empty chip sockets, video display controls and switches.

Computer disks attract dust. Handle disks carefully when they are in use, and store them away from dust, heat and any magnetic sources.

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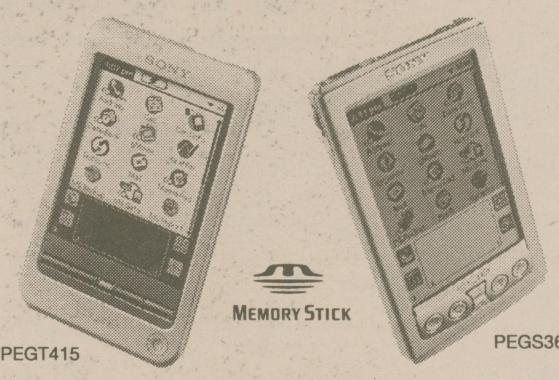

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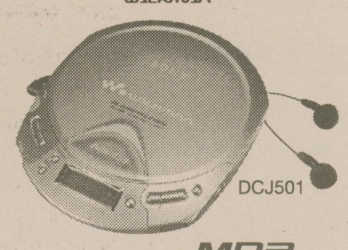

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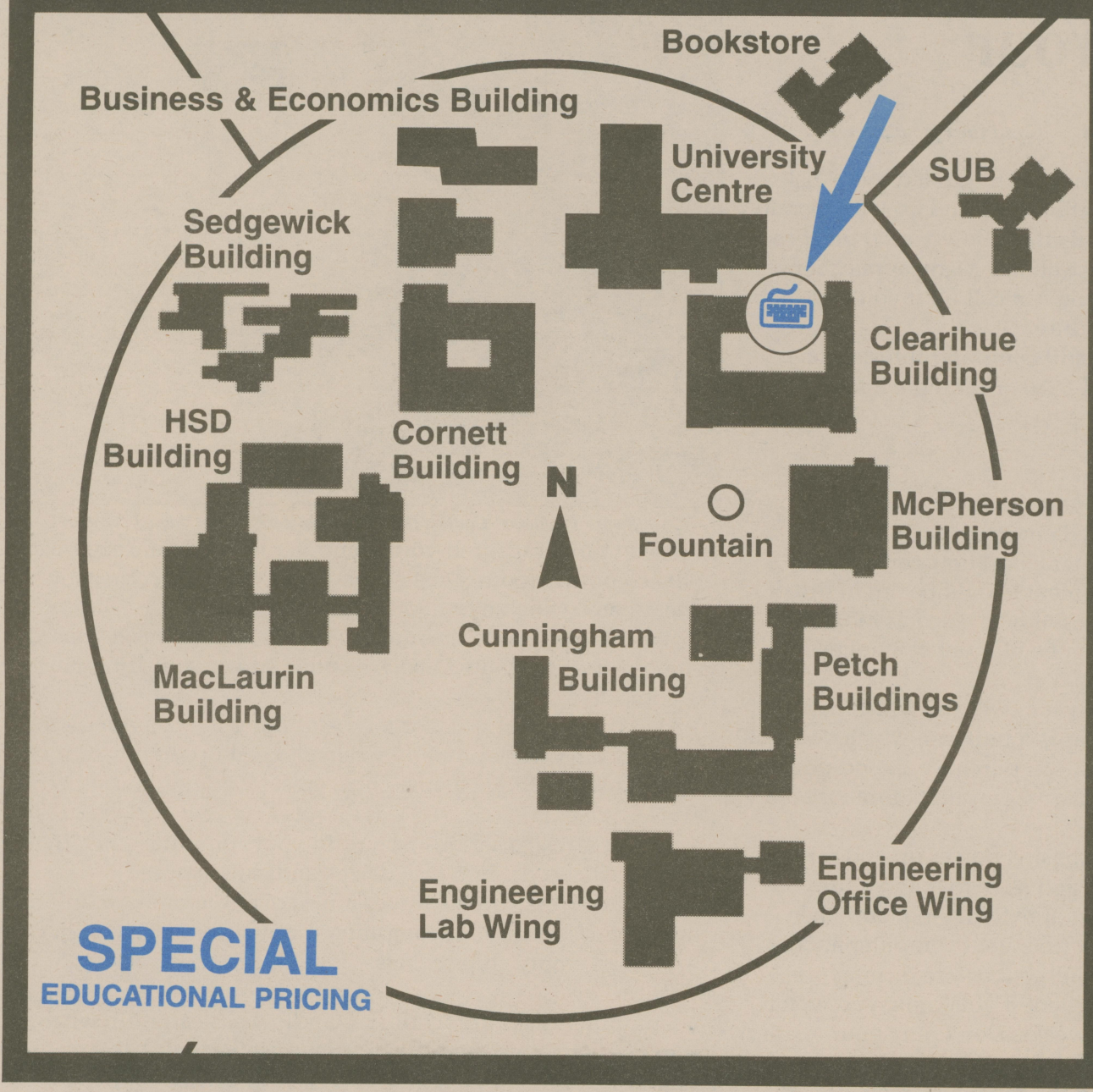

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Fall 2002 Software Price List

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MS Office Mac V10	$311.00
Office 2001 for Mac	$309.00
Excel 2001 for Mac	$176.00
Word 2001 for Mac	$176.00

ADOBE

Acrobat 5	$85.00
Photoshop 7	$398.00
Photoshop Elements	$72.00
Illustrator 10	$130.00
Web Collection	$495.00
Design Collection 6	$534.00
InDesign 2 Mac	$260.00
LiveMotion 1 Mac	$129.00
After Effects 5 Mac	$395.00
Streamline 4 Mac	$135.00
PageMaker 7 Mac	$383.00

MACROMEDIA

Dreamweaver Fireworks Studio 4	$228.00
Dreamweaver MX Mac	$154.00
Fireworks MX Mac	$154.00
Flash MX Mac	$156.00
Director 8.5 Studio Mac	$508.00
Flash5/Freehand 10 Mac	$229.00
Studio MX Mac	$300.00

SYMANTEC

Norton Antivirus 8 Mac	$96.00
Norton Utilities 7 Mac	$130.00
Norton Internet Security 2 Mac	$104.00

APPLE

Appleworks 6.2	$70.00
DVD Studio Pro 1.5 Full	$840.00
DVD Studio Pro 1.5 Upgrade	$169.00
Webobjects 5.1	$160.00
QuickTime VR Authoring Studio	$428.00
Final Cut Pro 3 Academic	$506.00
Final Cut Pro 3 Upgrade	$283.00
Cinema Tools 1 Academic	$422.00
Hypercard 2.4.1	$118.00
Mac OX X 10.2	$116.00
Mac OS X 10.1 (Server Basic 10 client)	$393.00

MISCELLANEOUS

Filemaker Pro 6	$241.00
Maclinkplus Deluxe 13	$120.00
ProCite 5 Mac (Student)	$186.75
EndNote 6 Student Mac OSX	$186.75
SPSS 10 Mac	$247.00
IBM Viavoice 1 Millennium	$107.00
Toast 5 Titanium	$111.00
Virtual PC 5 w/Win2000	$395.00
Corel Graphic Suite	$221.00

WINDOWS SOFTWARE

MICROSOFT

MS Windows 2000 Pro Upgrade	$185.00
MS Windows XP Home Upgrade	$169.00
MS Windows XP Pro Upgrade	$142.00
MS Windows XP Home Full	$324.00
Office XP Standard	$219.00
Office XP Professional	$269.00
Office XP Developer	$530.00
FrontPage 2002	$125.00
Publisher 2002	$125.00
Works Suite 2002	$161.00
Visual J++ Pro 6	$138.00
Visual C++ Pro 6	$135.00
Visual Studio.Net Pro 2002	$143.00
Visual Studio Enterprise 6	$456.00
Encarta Ref Library 2002 DVD	$104.00
Encarta Ref Library 2002 CD	$104.00

MACROMEDIA

Studio MX	$300.00
Dreamweaver MX	$154.00
Fireworks MX	$154.00
Flash MX	$154.00

SYMANTEC

Norton Antivirus 2002	$66.00
Norton Personal Firewall 2002	$64.00
Norton Internet Security 2002	$91.00
Norton Utilities 2002 V6	$49.00
Norton Systemworks 2002 Standard	$93.00
Winfax Pro V10	$122.00

ADOBE

Illustrator 10	$130.00
Photoshop 7	$398.00
PageMaker Plus 7	$397.00
Acrobat 5	$83.00
GoLive 5	$117.00
LiveMotion 1	$129.00
AfterEffects Standard 1.5	$391.00
InDesign 2	$262.00

MISCELLANEOUS

Waterloo Maple 7 – Special Price	$49.00
Simply Accounting 9	$77.00
Filemaker Pro 6	$241.00
Partition Magic 7	$109.00
SPSS Grad Pack 11	$299.00
Metrowerks Codewarrior 7	$172.00
Quicken 2002 Deluxe	$52.00
Corel Draw 10	$210.00
Endnote 6 Student	$186.75

Software supplied on CD-ROM unless otherwise noted.

*** Prices subject to change without notice ***